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# The Classical Weekly

Entered as second class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879.  
Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918

VOL. XIV

NEW YORK, JANUARY 10, 1921

No. 11

## DRAMATIC INTERPRETATION IN THE TEACHING OF THE CLASSICS

(Concluded from page 77)

It remains now to return to the subject of the actual use of the dramatic form as an aid to teaching. It must be premised, however, that I am speaking of conditions as I should like them to be, not as they are. That is, I believe thoroughly that the individual teacher should be free to use any method or read any kind of Latin that he desires on condition that he gets his pupils to the point of knowledge of Latin demanded.

It is a matter of common knowledge that the younger the pupil, the more interested he is in action. Action forms the almost exclusive training of the kindergarten, and is at the basis of most of the handwork that is to be found in the curriculum. It would be regarded as the height of folly if pupils did not *do* things in the shop or the laboratory. Now from what I said a while ago as to the origin and development of speech, it follows that from the beginning of teaching, pupils should use the instrument they are studying. For language is an instrument of speech and always has been. This means that the two pedagogical principles of action and use have a prime place in the teaching of language. Teachers can interpret this demand in different ways. They may regard practice in a language in the first year as sufficiently provided for if the pupils recite aloud the lessons assigned to them. The forms can be thus recited and such sentences as the pupils are asked to render, may be rendered in the same way. This is as far as most teachers go. There is, as you see, no action in this. The lesson is learned and recited. It is a task, and in very many cases an unrelieved task. Such devices as are employed to rouse interest are at the expense of the language, and are usually successful to the extent that they are removed from Latin itself. It would seem natural that if the pupils were required to impersonate somewhat, they would take a much greater interest in learning. Suppose, for instance, that after ten lessons there was a short dramatic scene in which a number of the class took part. What would be accomplished by this? In the first place the pupils so occupied would have learned some Latin perfectly. This might well have been set for the lessons of the whole class and only certain of the pupils chosen to render it. The pupils chosen would be intensely interested. Latin would seem a dead language neither to them nor to their fellows. The spirit of rivalry would be stimulated, and a subsequent group would strive in its turn to show what it could do. In fact, it might be made a regular

part of the Latin course and might well constitute the regular recitation for the day when it took place.

Such a plan would obviate several objections. First, it would not interfere with other work of the School, for the things learned would be the regular daily lesson, and not something extraneous and requiring additional time for learning. Then it should require little or no elaborateness of preparation. The necessity of longer or shorter preparation is one of the serious difficulties under which such performances lie. The drilling in expression, in proper enunciation and proper deportment should be approved rather than disapproved by the principals, for the training in all these things ought to be a part of the School work in every School. It is not necessary that this performance should be always in the form of dialogue. The simple recitation can be made to serve the same purpose, and the material can be used for the regular lessons in the same way. In fact, there is some advantage in this, because a single short piece of literature may be taken from something that is really somewhat remote from the pupils' reading at the time. In work of this kind, it is not absolutely necessary that the vocabulary should be only that found in the prescribed lists. I do not understand that these lists are advocated as being rigidly exclusive. If so, many a common motto, nay some of our state mottos would be ruled out of the beginning pupil's range.

Whence is the material to come, some may ask. I must admit that the *colloquia* which I have seen in various beginners' books leave a good deal to be desired in this regard. The dialogue is usually arid and jejune in the extreme, and a resurrection into life would be pretty difficult. But a capable teacher could easily make up some short playlets that would take for presentation but a few minutes, from the material that is to be found in most text-books, provided that the teacher has no pride of authorship, and is not afraid to make mistakes. The pupils will not be critical, and I doubt whether the principal or any chance comer will be able to pick flaws. If he can and does, his judgment may be safely discarded. Such work as I have described should have the appearance at least of spontaneity, and should never be allowed to become a burden to the class or the School. It is unfortunate that for the early part of the first year, scarcely any material of this kind is in print. But as I said, if the teacher is not too ambitious, he may supply this gap.

After the pupil has progressed further in his study, that is, toward the end of the first year and the first part of the second year, the material available is much larger. It is, however, largely English, because

English teachers have devoted more attention to this kind of teaching<sup>4</sup>.

In general it may be said of all these playlets that the Latin while comparatively simple has a much larger range of vocabulary than pupils with only a year of Latin could be expected to be acquainted with. At the same time they have the great advantage of maintaining interest and, when acted, of stimulating active effort.

The plays written in this country are all for pupils of a longer training, though *The Schoolboy's Dream*, by Miss Sutherland in *The Classical Journal* (Vol. 7) obviates this difficulty by being a mixture of Latin and English. This *mélange* has been performed a number of times since its appearance, and, if the accounts may be trusted, with excellent effect. The pioneer in this movement was Miss Paxson's little volume of two plays, *A Roman School* and *A Roman Wedding* (Ginn and Co.), which in spite of their English titles are written in Latin. This little book appeared in 1911 at the psychological moment. The plays are bright and clever and have been acted time and again<sup>5</sup>. It was rumored that Miss Paxson was at work on another volume but this has not yet appeared. It is to be hoped that we shall soon see it. This book was followed in 1916 by Professor Schlicher's *Latin Plays* (Ginn and Co.), a collection of seven pieces beginning with a fanciful "Sack of Apples" and covering in other plays Caesar's army, the Helvetian movement, Cicero's candidacy for the consulship, Catiline's conspiracy, the story of Dido and of Andromeda. As is evident from the list of titles, the book can be spread over the whole four years. The plays are in simple language and lend themselves readily to acting<sup>6</sup>. An interesting little play was contributed to *The Classical Journal*<sup>7</sup> in 1915 by Professor Nutting, entitled *Passer*. In the same periodical (Vol. 13)<sup>8</sup> may be found the more elaborate play *Dumnorix* by Dr. Max Radin.

<sup>4</sup>In a little book prepared by Miss E. Ryle, under the name Olim (London: Bell) we have a collection of six short plays, varying from two to thirteen pages in length, the shorter of which could be used with profit earlier in the course, while the longer ones might well be deferred for another year. The subjects are *Lesbia's Sparrow*, the stories of *Virginia* and *Pyramus* and *Thisbe*, the episode in *Cato's* life concerning the repeal of the *Lex Oppia*, and two short pieces entitled *Ludi Magister*, introducing the poet *Marial*, and *Imber Impendit* entirely fictitious. In the *Perse Latin Plays* (Cambridge: Heffer) are eight playlets, most of which are about four pages in length. In *Decem Fabulae* (Oxford: Clarendon Press) we have treatments of classical myths, such as *Pyramus* and *Thisbe*, *Polyphemus*, *Circe*, *Ulysses* and *Theseus*, as well as Roman themes such as *Horatius Cocles* and *Verres*. Since I am on the subject of the English books, I might add *Easy Latin Plays*, by M. L. Newman, (London: Bell) two playlets, *Mater Gracchorum* and *Gemini*, and *Cothurnulus* (London: Bell), or three short Latin historical plays by E. V. Arnold, one, the *Idus Martiae*, having to do with the death of *Julius Caesar*. F. Granger's *Via Romana* (London: Bell) is made up of *colloquia* of a page or more in length, some of which might be used with very young pupils, although the book is somewhat fantastic taken as a whole. Initium, the beginners' book of Appleton and Jones (Cambridge University Press) has several short plays at the end, the last of which, the *Boy Who Stayed away from School* (*puer qui a ludo se abstinit*) is nearly eight pages in length.

[Miss Sutherland's play is in *The Classical Journal* 7.181-183. See a paper by Professor H. L. Cleasby, *Classical Plays in High School and College* *THE CLASSICAL WEEKLY* 11.146-148, and an article by Miss Edith F. Rice, *Extra-Curriculum Activities*, *THE CLASSICAL WEEKLY* 13.81-83. C. K.]

[See *THE CLASSICAL WEEKLY* 5.1-2. C. K.]

[See *THE CLASSICAL WEEKLY* 11.5-7. C. K.]

[11.418-427. C. K.]

[13. 314-342. C. K.]

There remain to be mentioned the plays in English. The most important of these is the *Two Dramatizations* from Vergil by Professor Miller (University of Chicago Press)<sup>9</sup>. These have been deservedly popular and have been produced again and again. In many of these productions the public has been admitted and in some cases the plays, especially *Dido*, have been produced in a public theater<sup>10</sup>. Such productions hardly belong to the sphere of the High School, even if the actors have been regularly High School pupils. They are no longer pedagogical but of the nature of propaganda, and while doubtless valuable do not contribute particularly to a greater knowledge of Latin.

As has appeared from the foregoing, Caesar has furnished material for at least two regular plays, and doubtless many more could be made, especially short playlets covering incidents in the narrative. For as I have elsewhere shown, and shall later speak of more in detail, the two works of Caesar are full of picturesque scenes, which could readily be made to arouse much more interest than they usually do. But the dramatic element is not confined to dialogue. From the ancient point of view history was but a department of rhetoric, and the laws of the latter were to be observed in the composition of the former. Partly but not wholly owing to this view we have the speech as an integral part of ancient history. In Caesar the speeches are for the most part in the form of *oratio obliqua*, but they are none the less speeches, and subject to the laws of speeches. They should be recited wherever possible. The setting is sometimes very superb. Look at the picture of the meeting of *Ariovistus* and *Caesar* between the two armies. Gurlitt has a large wall-chart of this scene, which has been reproduced in some of the School editions. It is a pity that we could not hear as well as read the verbal interchange. It must have been heated at least on the side of *Ariovistus*, or his cavalry would hardly have gotten the cue to move upon *Caesar's* horsemen.

But the place of speech recital is in the study of Cicero. "What!" you will say, "should the *Catilinarians* be recited?" Certainly and with all the skill that can be obtained. It is hardly to be expected that all the members of a class can be made to learn these speeches or even one speech by heart, though it would be very good for their Latin if they could be induced to do so. But if we are to really know what Cicero meant, what effect he intended to produce, we can not be content with the mere reading of these speeches. Catiline would not have left the city if the speeches had merely been published, any more than did *Antonius* later. It was the overwhelming effect of the spoken word that brought about his flight. To translate 'open stand the gates: depart', with no magnificence of intonation and

<sup>9</sup>See *THE CLASSICAL WEEKLY* 8.170. C. K.]

<sup>10</sup>In *THE CLASSICAL WEEKLY* 13.127 was a play entitled *Consilium Malum*, by Miss Lillian B. Lawler. In *The Classical Journal* 15.305-307 Miss Lawler published a play called *Rex Helveticum*. See too *The Classical Journal* 15.534-545 for a play by Professor Nutting, entitled *Stilvae*; and, lastly, *THE CLASSICAL WEEKLY* 14.71-72 for *Three Latin Playlets*, by Miss Mildred Dean. C. K.]

no majesty of gesture is to lose the best of Cicero. And yet that is what is usually done. "But did Cicero devote so much attention to his manner?" some one may ask. Yes, not only Cicero but every great ancient orator from Demosthenes down. The story goes that Demosthenes practiced on the seashore with pebbles in his mouth, to give himself a voice and an enunciation that would sway the great multitude gathered in the Athenian Pnyx to deeds of daring beside which our entrance into the great war fades into insignificance. And he succeeded. You know the other story of Aeschines his rival. 'Aeschines', as Cicero relates, 'is reported to have read, at the entreaty of the Rhodians, that excellent oration which he had spoken against Ctesiphon, in opposition to Demosthenes; and when he had concluded it, he was asked to read, next day, that also which had been published by Demosthenes on the other side in favor of Ctesiphon; and when he had read this too in a most pleasing and powerful tone of voice, and all expressed their admiration, "How much more would you have admired it", said he, "if you had heard him deliver it himself". By this remark, he sufficiently indicated how much depends on delivery, as he thought the same speech would appear different if the speaker were changed'.

To get Cicero's own opinion on the matter of delivery I shall quote from the concluding paragraphs of the *De Oratore* where he discusses the qualifications of an orator.

'All these parts of oratory succeed according as they are delivered. Delivery, I say, has the sole and supreme power in oratory; without it, a speaker of the highest mental capacity can be held in no esteem; while one of moderate abilities, with this qualification, may surpass even those of the highest talent. What was it in Gracchus that was so highly extolled when I was a boy? "Whither shall I, unhappy wretch, betake myself? Whither shall I turn? To the Capitol? But that is drenched with the blood of my brother. Or to my home, that I may see my distressed and afflicted mother in all the agony of lamentation?" These words, it was allowed, were uttered by him with such delivery as to countenance, voice and gesture that his very enemies could not restrain their tears. . . . For every emotion of the mind has from nature its own peculiar look, tone and gesture; and the whole frame of a man, and his whole countenance, and the variations of his voice, sound like strings in a musical instrument, just as they are moved by the affections of the mind'.

Then follows a discussion of the different tones of voice that are to be used in expressing anger, lamentation and wailing, violence, pleasure, trouble, with appropriate examples culled from earlier tragedies. On 'all these emotions', he says, 'a proper gesture ought to attend, not the gesture of the stage, expressive of mere words, but one showing the whole force and meaning of a passage'. He continues

'But all depends on the countenance: and even in that the eyes bear sovereign sway. All the powers of action proceed from the mind, and the countenance is the image of the mind, and the eyes are its interpreters. This, indeed, is the only part of the body that can effectually display as infinite a number of significations and changes as there is of emotions of the soul. . . . Great care in managing the eyes is therefore necessary . . . for action is, as it were, the speech of the body,

and ought therefore the more to accord with that of the soul. . . . For these reasons, in our oratorical action the countenance is next in power to the voice, and is influenced by the motion of the eyes. . . . To effectiveness and excellence in delivery the voice doubtless contributes most.

On the voice Cicero quotes the practice of G. Gracchus, who used to have a skillful person with an ivory pitch-pipe stand concealed behind him when he made a speech, who was in an instant to sound such a note as might either excite him from too languid a tone, or recall him from one too elevated.

The precepts of Cicero must have been the basis of his own practice, and must have been responsible in no small degree for his astonishing success. For although the speech itself might have been a masterpiece, it would, according to him, lose half of its effect if not properly delivered. How often has the attempt been made in our Cicero class-rooms to give even an inkling of the figure Cicero presented when he turned upon Catiline in the First Catilinarian? Skill in delivery such as Cicero demands is unfortunately beyond the power of all but a very few. But at least some effort might be made, if not by members of the class, then by the teacher, to save something of the magnificence of Cicero's speeches from the fate that all too often befalls them.

When we read a speech of Cicero with a view to its recitation we find that part of his utterances is the mere exposition of facts, another the expression of his emotional reaction to these facts. The exposition itself is also not simple. In it we may find a mere narrative of the sequence of events, a mere logical organization of the material, given without intention to touch the heart but only to inform the mind. Or again, we may have a vivid description of an action or scene, given with all the abandon that seems to belong to the southern temperament. Of these three elements in the speech, the first, that is, the mere narrative, demands little more of the student, than the ability to read correctly. On the other hand the description of a scene requires considerable histrionic ability, even if this need not be shown in gesture. The highest element is the emotional reaction. Thus, in the first Catilinarian, when Cicero breaks out upon Catiline with his indignant question, we have an appeal from Cicero's emotion to that of the Senate. The greater part of the first Catilinarian is made up of this emotional appeal. It is in fact an attempt on the part of Cicero to drive Catiline, by the force of his invective, to leave the city and resort to open insurrection. It is thus a splendid, if that much the more difficult, opportunity for genuine acting. In the second speech, we have a different tone. Cicero gives here, for the most part, a formal exposition of the whole situation. It requires good reading, but involves little emotional reaction. Here and there Cicero shows fire, but it rather smolders than flares. Occasionally, also, there occurs a keen piece of description. We must go to the third Catilinarian and elsewhere for descriptions of movements, such as the fight at the Mulvian

bridge. In these Cicero unfolds the events before our very eyes, and we see as vividly as if we had ourselves been on the spot.

All these considerations are inextricably connected with the question of style, and also with the structure of the Latin sentence. In emotional appeals the sentences may be, and usually are, short, direct, and overwhelming. When we have a logical exposition of narrative, the occasion arises for extended organization. The all-inclusive conception is analysed into its various subordinate elements, the relative value of these is carefully estimated, and a period developed in which the orderly progress of the thought is completely mirrored. The third element in the speech, which I have referred to as descriptive, appears in two forms. These have one thing in common: they are couched in a fluid, and not a fixed form. That is, the different ideas are not expressed in the order of their relative importance, but are merely thrown together, without analysis. In one case they are expressed in independent, asyndetic, finite clauses. In the other, we have a single verb with the other ideas merely attached to it, by fluid forms, participles, ablative absolutes, or verbal nouns.

Now man can not exist on excitement alone. And the Romans possessed to a high degree the logical mind. Hence we may not expect descriptive scenes to abound. But they do frequently occur, indeed, much more frequently than we imagine, especially those of the first type. Nor must we expect always that a description must be extensive. The vast majority of the descriptions pertain to a single movement, and it often happens that a single descriptive element occurs as one element of a carefully organized complex sentence. We must watch for them, for here are the pictures.

Nor should I fail to emphasize that the current conception of the order of words in Latin is inclined to neglect the fundamental principle that the Latin sentence is in reality the moving picture that the idea presents as it develops in the mind of the writer. I will dwell on this a few moments at the risk of emphasizing the obvious<sup>11</sup>.

Just as the period shows a complex idea as it develops, so the single sentence. Let us take one of the simplest examples: the opening sentence of the Helvetian Campaign in Caesar: *Apud Helvetios longe nobilissimus fuit et ditissimus Orgetorix*. The first thing to notice here is that *fuit* follows *nobilissimus*. It does not stand at the end of the entire sentence. In view of Caesar's care as a stylist this must not be ignored. It makes the additional words *et ditissimus* what they really are, an addition, though not an afterthought. *Orgetorix* stands at the end. This is usually interpreted as being due to the desire to emphasize him. This is an error, as will be evident if we follow Caesar's thought as it unrolls. He is entering upon the account of a campaign which was known to be his first business in Northern Italy.

The place therefore is the first in order. The movement in Helvetia was started by a man, of course. What was the first quality essential for this man's success? A Roman like Caesar could make but one reply or conceive of but one answer—rank. So the sentence starts 'Among the Helvetians there was a man of rank superior to all others'. But Caesar's own career has taught him by bitter experience that rank must be accompanied by wealth. Shall we ever forget Caesar's debts? Shall we ever forget the lavish use he made of money from the beginning? Shall we ever forget Caesar's extravagances as aedile? The mob will only follow a noble. Then only if that noble can buy them. Thus the addition *et ditissimus*. The qualities for the successful leader of a revolution are now at hand. This combination we summarize under the name *Orgetorix* for convenience. The same combination in Rome went under the name Caesar. One of the most recent translators of Caesar, F. P. Long (Oxford Press, 1911) renders this sentence thus: "Among the Helvetii at the time our narrative opens, the most conspicuous figure, both as regards wealth and family descent, was a chieftain named Orgetorix". Is this the modern view? Has wealth become the first requisite? It would appear so. But as you see, he has missed the Roman note.

But I am not so much concerned with the mental 'movies' as with the physical. So I will pass to one or two illustrations which must suffice as types. My first is the picture of activity at the end of the eighth chapter. The Helvetians after waiting inactive for some two weeks in the vain hope that Caesar would permit them to cross the Rhone were finally told by Caesar that they might not cross. They then tried to force their way across and failed. This is the bare fact, but not so barely stated by Caesar. He was on the spot and saw, as well as directed. Here is the Latin: *Helvetii, ea spe deiecti, navibus iunctis ratibusque compluribus factis, alii vadis Rhodani qua altitudo minima fluminis erat, nonnumquam interdiu, saepius noctu, si perrumpere possent conati, operis munitione et militum concursu et telis repulsi, hoc conatu destiterunt*.

This is a vision, not a narrative. There is only one verb, that at the end; the clause *si . . . possent* is pictorial, a question. Let us visualize it: The Helvetians, dashed from their pinnacle of hope, here on a bridge of boats; here on a lot of rafts, they had built, here in the shallows where the river was lowest; busy in the daytime, more active at night; they are across: can they break through? they are trying; they are up against the earthworks; soldiers have run together here; the spears are falling upon them; they cannot make way, they have been beaten back, they have ceased. There is no exaggeration in this rendering. It is the scene as Caesar actually saw it. The ablative absolutes, the participles, the verbal nouns are all there, they do not relate the details to the main verb, they add them. The difference between vision and narrative cannot better be exemplified than by citing Long's translation, which is graphic, to be sure, but not vision:

<sup>11</sup>A similar view is developed by Professor McCrea in a recent issue of *The Classical Journal* (Vol. XV, No. 8, May, 1920, pp. 482-93).

Disappointed in this expectation, the Helvetii next turned to the desperate expedient of forcing the Roman lines. For this operation every device was exhausted. Pontoon bridges, rafts improvised by the score, the fords of the Rhone where the river was shallowest, were all tried in turn: sometimes by day, though more often by night, until, finding themselves always and everywhere rolled back before the solid strength of the obstructions, the rapid mobility of the defence, and the ceaseless discharge of spears, they finally abandoned the attempt.

As I have said Caesar does not very often give us such visions; he is much more inclined to appeal to the mind by organized narrative than to the spirit by description. A good example of his habit may be found in the middle of Chapter 10, where Caesar narrates his movements to checkmate the Helvetians. I shall quote further only the remarkable passage in Chapter 25 of the Second Book. I shall give it literally first; Caesar from exhorting the tenth legion went straight to the right wing; where he saw his own men hard pressed; standards massed in one place; soldiers of 12th legion crowded together, keeping each other from fighting; every officer of the fourth cohort dead; standard bearer down; standard lost; other cohorts with almost all their officers killed or wounded; Sextius Baculus too, a mighty man, so desperately wounded that he could not stand; rest hesitating; some on the rear stopped fighting; getting away, trying to escape the spears; enemy on the front coming up all the time; never stopping; on each flank too pressing hard; case desperate! no reserves! This is the order of the affair; participles, ablative absolutes, infinitives, a wonderful picture. Here again Long fails, for he turns it into a narrative, a thing which Caesar could easily have done, and which he does do in the close of the paragraph, where he does not see but narrates his own measures to avert defeat. Listen to Long:

Meanwhile Caesar had passed, after rallying the men of the Tenth, to the extreme right of the line, where the peril was now most urgent. There the Twelfth legion had been driven in upon itself, and with the standards of its different companies all crowded together, had lost so much of its formation that the men were hampering one another in the free play of their weapons. One battalion, the 4th, had lost all its six centurions, a standard-bearer had been killed and his standard lost; in the others a large majority had been either killed or wounded. Amongst these was a very gallant soldier named Publius Sextius Baculus, one of the first centurions of the legion, who, wounded severely in several places, was now so exhausted that he could no longer keep his feet. Disheartened by this loss of officers, the rank and file already showed signs of wavering, and there were even cases in the rear of men leaving the ranks in their efforts to avoid the hail of spears. And all the while the attack never weakened; but round the centre thick masses of the enemy were still surging upward from the lower slopes, and on either wing the pressure was constantly maintained. It was the moment of supreme crisis: for of reserves that might have pushed up to the front there were none.

If we were to meet such visions in any English author, we would respond to them at once. And it is almost inconceivable to suppose that our pupils would not also

respond if their imagination could be touched. They respond to similar scenes on the screen. Is it then true that they do not respond to Caesar and Cicero, because they do not see? Then our duty is to open their eyes. The first requisite to this is that our own eyes should be opened. This we can accomplish ourselves, but there must be a conscious effort involved. We must start our own imagination, we must bear in mind what the ancients believed, namely, that words were but the images of things, moods but the expression of the mind or soul. The problem to-day is to bring back the spiritual in education, and this must carry with it the search for it in what we read with our pupils. Cicero says that Caesar's style gives us pictures set in a good light. The same can be said of Cicero himself. Then let us draw aside the curtains which have so shrouded these pictures and let the beauty of the pictures shine forth.

I forbear to say anything about Vergil, not because the same interpretation is not valuable there, but because, being poetry, we have been accustomed to interpret the Aeneid with more emphasis on the dramatic side. Every one can see that Vergil wrote poetry. What I have been trying to show is that Caesar and Cicero wrote poetry as well.

TEACHERS COLLEGE.

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## REVIEWS

Das Bildnis Menanders. Nachgewiesen von Franz Studniczka. Leipzig: B. G. Teubner. Pp. 31; Plates 10; Figures 5.

Professor Studniczka has published in pamphlet form his monograph on the portrait heads of Menander, which first appeared in *Neue Jahrbücher für Klassische Altertum, Geschichte und Deutsche Literatur*, 21. This is one of the rather numerous works on Greek portraiture which have appeared since Bernoulli brought out his *Griechische Ikonographie* in 1901, although Studniczka's interest in Menander antedates that time. The more important of these publications are the collections of Hekler (*Die Bildniskunst der Griechen und Römer*) and Delbrück (*Antike Porträts*) in 1912; Lippold's *Griechische Porträtstatuen* (1912); and Kekule von Stradonitz's monographs on the portraits of Socrates (1908) and of the Greek Generals (1910), published by the Berlin Academy. Other special articles in this field which might be mentioned are Six's, on the portraits of Timotheus, (*Römische Mittheilungen*, 1902), Poulsen's, on a portrait of Hyperides (*Monuments Piot*, 1913), Esdaile's, on Aristippos (*Journal of the Hellenic Society*, 1914), Blum's, on Hellenistic princes (*Bulletin de Correspondance Hellénique*, 1915), S. Reinach's, on Epicharmus (*Revue Archéologique*, 1917), etc.

It may be remembered that it was Studniczka who first identified as portraits of Menander the series of fine heads which had previously been supposed to represent Pompey and were so published by Bernoulli, in his